Six Months Aint No Sentence
2014
Jim Leftwich

Book 96

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12.10.2014

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syntax about which work expires.
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12.11.2014

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12.12.2014

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that personality reinforcing
roughed papers
flaps torn
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slips loose
of odds and ends

tools concrete literary antecedents
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outside sleeps, they letters
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jq]p]q lfm conducive

equated tools concrete literary antecedents
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preoccupied bfkgfjq[]p immaterial typewriter
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cvcojnvkjn our previous contrary ,m choices
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got it. got it? got it.

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the ceiling garden frost
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which have allow
the body, objects in the
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left the college,
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continuum sense, that sort
of politics, too formal
the ship is history, and
nature replicates value.

things continuum sense, that sort
of national politics, too formal
the ship camping is history, and
nature replicates memory value.

things coalitions continuum sense, that sort
of national politics sophisticated, too formal
the ship camping is history, and rules
nature replicates memory value launched.

things coalitions continuum charismatic
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floo,ding coverage floo,ding autumn

retail safe disastrous launched
delete burst save things coax
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unwholesome formal castor
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cuess agent feet
chair burst contact
significant ari shadows
koan folding marble
the floo,ding research
autumn retail mannered

natures statements cho,colate
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mill the inundated village
safe disastrous lau,nched

marble tubs cuess dollar
castor labor story fireworks
insulated tablets formal
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save things coax roads
christmas floo,ding coverage
floo,ding liquid powder bounce
nails, fancy any where trip,le

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rules captain appropriate
sweat sort remembered nails,
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husks management
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significant school shadows
koan folding lunch
the empty research
autumn retail condemned

statements cho,colate
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remembered nails,
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burst customers
shadows alienated
condemned lunch
research castor
cotton natures

remembered sails,
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reagent appropriate
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shadows alienated
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rotten natures

12.13.2014

narrative time, have a
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interpreting inadvertent
world/door reshuffle
the newspapers cut-up
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components
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Linda Russo

Online, one may see digital images of many archived Dickinson materials — drafts, fascicles, correspondence, the envelope-poems of The Gorgeous Nothings, even Emily Dickinson's desk and chair. While such "open access" may bring many literary scholars closer, it will serve to keep readers hungry to encounter things-as-they-are that much further away. With digitation comes a further justification for maintaining the divide; one must now make a case for viewing the original, for why the zoomable digital image will not do.

the the street age theory called
biggest locate these story
is evolving into velocity, scraps
business lamp opposite school
think humanity shades iron December

humankind impossible the the street age theory called
biggest locate these scrape molecular story
is evolving into velocity, scraps backyard institute
business lamp opposite experimental storage school
think floppy humanity church shades iron December

simply humankind impossible
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clashes simply humankind impossible
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12.14.2014

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12.15.2014

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12.16.2014

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hin vis,cera, literar
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wvis,cera, hole
exvis,cera, perience
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raspvis,cera,

thougvis,cera, ht
wvis,cera, orlds
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What the hell is asemic writing?

Write an answer below

Nico Vassilakis
8 hrs
Like · · Share

Tom W Lewis likes this.
Mossieur Gland An attempt to express what words can't
7 hrs · Like · 1
Tom W Lewis An attempt to can what words express.
6 hrs · Like · 2
Spencer Selby unreadable mystery
3 hrs · Like · 1
Jim Leftwich what is asemic eye-candy? a kind of writing? how about conceptual asemia, or asemic conceptualism? also kinds of writing? maybe asemic writing is a kind of drawing. or maybe it's only any kind of writing any one of us is unable to read at any given moment. a provisional, or ad hoc, asemia? ephemeral asemia. writing as chameleon. camouflaged writing. maybe only a new edition of The Book of Lies, translated into crazy grass calligraphy. or the Proverbs of Hell, read aloud, recorded, played backwards and transcribed, in which case clearly the Voice of Satan (or at least a choir of Enochian Angels). the Voice of The Mushroom, disguising itself as eye-candy, said? maybe just the old Trickster/Fool, writing with his toes as he dances in the desert...
2 hrs · Like · 4
Spencer Selby I like what you are saying but the term "eye-candy" bothers me. It seems somehow sarcastic. Why can't it just be asemic art or asemic visuals?
2 hrs · Edited · Like
Nico Vassilakis eye-candy, yes, but dont forget wallpaper
1 hr · Unlike · 1
Spencer Selby Eye-candy, not and do forget wallpaper
1 hr · Unlike · 2
Jim Leftwich i have no problem at all with anything that calls itself asemic art. i just don't see why i should consider it a kind of writing.
1 hr · Like
Spencer Selby OK I get that, Jim. In fact, I do prefer the term asemic art to asemic writing myself
1 hr · Edited · Unlike · 1
Nico Vassilakis that sounds right, jim. where did the writing part start. asemic seems to be the updated response to the cloning of gysin. tim gaze captured the writing in his journal, but also had to deal with shifts toward drawing. this shift can complicate, but really it collapses under the pressure of free-for-all. this is very mail-art minded, the politics of such - sans arbiter. not that im promoting it.
1 hr · Like
Spencer Selby I think Tim prefers the term "asemic writing"--since unreadable is such a crucial part of the definition.
1 hr · Like

Nico Vassilakis that connection makes sense
1 hr · Like
Spencer Selby I think his view is not necessary. If someone asks me what asemic art is I say that it is art that seems to depict unreadable writing or examples of some indecipherable symbolic system.
1 hr · Like
Jim Leftwich Spencer, do you really define asemic Art as a kind of writing? that seems entirely unnecessary.
1 hr · Like
Spencer Selby Oh boy, well, I guess I'm somewhere between Gaze and you. He seems too extreme in one direction and you seem too extreme in the other. Alot of asemic work DOES SEEM TO DEPICT UNREADABLE WRITING. That is just a fact. But the second part of my definition is just as important, at least to me.
1 hr · Edited · Like
Jim Leftwich i am actually more of an extremist that Tim where this is concerned. i want asemic writing to be a kind of writing, and if something is not a kind of writing then i want it to stop calling itself writing. i do find it baffling that this is considered an extreme position.
1 hr · Like
Nico Vassilakis funny, i guess i dont see a use for the term asemic art. open, non-semantic, meaningless art. that exists already, but perhaps a digital version is being currently conjured. is it that there's a desire to rename things. duchampian things. your work spencer now includes a swerve of the post asemic. and jim, youve been post lots of things for a while.
1 hr · Unlike · 2
Jim Leftwich i feel the same way, Nico. the word art doesn't need the word asemic, it doesn't add anything to the discussion. with writing, however, the situation is very different.
1 hr · Like
Spencer Selby Jim, I just meant that in terms of definition I seem between two poles whose outsides may be defined by Gaze and you.
1 hr · Edited · Like
Jim Leftwich Nico - a couple of years ago the free improv sax player Jack Wright told me i was post-Jim Leftwich. i'm still trying to decide what i think about that.
1 hr · Like
Spencer Selby The word art DOES need the word asemic (jjust as these discussions are helpful) If you saw all the work posted at asemic group, all the work that probably isn't asemic, maybe you wouldn't feel that way, Jim
1 hr · Like
Nico Vassilakis that's pretty spot-on there, jim.
1 hr · Like
Jim Leftwich Spencer - i actually don't see Tim and i as being very far apart.
1 hr · Like
Jim Leftwich work posted at the asemic Writing group, Spencer? why isn't there an asemic Art group?
1 hr · Like

Spencer Selby Ask Michael Jacobson
1 hr · Like
Spencer Selby My point is that every day there is work there, often that alot of group members like, that I don't consider asemic. That is actually why I posted a borderline piece yesterday headed by the question "Who Thinks This Is Not Asemic?
1 hr · Like
Jim Leftwich i was about to ask Michael Jacobson about his take on the distinction between asemic art and asemic writing. my sense of the history of the word in its current context is that Michael has been willing to include a very wide range of mark-making activities under the heading of Writing.
1 hr · Like
Jim Leftwich yes, Spencer, that's why i am responding to Nico's question today - because i am interested in how the term "asemic writing" is defined. i obviously have my opinion, but i am willing to do what i am doing right now because i know my opinion is not the only one.
1 hr · Like
Spencer Selby Yes, that's right. But even the term "mark-making" can be ambiguous. Do these marks have to be from some intentional source, intentionally made as symbolic marks? I kinda think if you stretch the definition that far the answer should be yes. Because otherwise you get almost anything abstract with lines or shapes, or photos taken of some scene that has lines, cracks almost anything.
1 hr · Like
Nico Vassilakis what are we talking about now. something in the discussion is veering into asemia. spencer, i think adding the term art is important to you and your work these past few years. you identify with it and if you think it needs protecting - no problem there. the nano landscape doesnt proclude asemic art, it probably invites it. because i get all my "white" asemics from gysin and concrete/vispo background, i remain with the idea of non-writing writing as my asemic landmark.
1 hr · Like
Jim Leftwich i have made attempts at encyclopedic definitions of poetry, under the general heading of "pansemia" where just about everything is proposed as a kind of potential poetry, a kind of writing, ultimately readable in one way or another. photographs of cracks in the sidewalk, tree-bark rubbings, etc & etc. the thinking here is about reading, every kind of reading,
1 hr · Like
Nico Vassilakis i explain it using a shag rug. i say, it's a score needing your enthusiasm.
59 mins · Unlike · 1
Jim Leftwich Nico, i've been trying to respond to this, while also keeping up with the ongoing comments:
"where did the writing part start. asemic seems to be the updated response to the cloning of gysin. tim gaze captured the writing in his journal, but also had to deal with shifts toward drawing. this shift can complicate, but really it collapses under the pressure of free-for-all. this is very mail-art minded, the politics of such - sans arbiter. not that im promoting it."

Nico - there was a time, maybe 5 years, late 90s to early 00s, when circulating and advocating the word "asemic" was important. no one else was using it the way Tim Gaze and i were using it in the late 90s. we wanted to make folks aware of the word, and of how it was being used. we started circulating it in the small press experimental poetry network, and that intersected and overlapped with the mail art network, particularly once i stopped publishing the magazine Juxta, and started Xtant.
i have always thought of asemia as a kind of writing, specifically a kind of poetry, a variety of visual poetry. my first encounter with the word was in a response to a textual poem, not even a visual poem. it was suggested that if i continued to destabilize and disintegrate language i would eventually produce an asemic text. asemic writing was the starting point for me - or to be more precise, writing was the starting point. i would not have been interested in pursuing the idea of the asemic if it had not been attached to the word "writing."
once the word "asemic" had gotten into circulation (by the early to mid 00s), it became a question of what it should be applied to. was everything made writing, a kind of writing, simply by adding the word asemic? as if to say, if something is not writing, it can be thought of as asemic writing. in that case, anything that can't be read can be called asemic writing. that can't be what anyone wants.
it seemed to me then (and now) that the question of what is and what is not readable can be (and probably should be) asked everywhere, all the time, and we will find that almost all of our experience is readable to one degree or another (that line of thinking led me to the notion of pansemia). but none of that implies that everything we experience is a kind of writing.
so, it became important, at least for me, to de-emphasize the word "asemic" and to focus on the word "writing". that, in my opinion, is the context in which the asemic should be considered now. when we are talking about a certain kind of writing, we should use the term asemic writing. when we are talking about other varieties of the asemic, it only confuses things if we insist on using the word writing.
40 mins · Like
Spencer Selby Well of course everything Is potential poetry or art. But then the question becomes focused on what it means to activate that potential. What I personally really dislike is this idea that art or poetry is that JUST because I the artist or poet say so. That seems an insult to the entire heritage and history of art. Why then make art or poetry at all? Just strap on a camera, get google glasses and everything you perceive is yr art, no art-making necessary
36 mins · Edited · Like
Jim Leftwich exactly, Spencer, the only reason for proposing such a thing is to provoke the inevitable range of responses, which are infinitely more interesting than the proposal itself.
35 mins · Like
Gÿy Johnsson I submit that it is indeed 'writing', purely by one simple definition:

"a sequence of letters, words, or symbols marked on paper or some other surface"

- oxforddictionaries.com
32 mins · Like
Spencer Selby Lots of stuff at asemic group would not pass that test

31 mins · Unlike · 1
Jim Leftwich that's what i was thinking, too, spencer
29 mins · Like
Gÿy Johnsson Can we simplify further? Let's take the word 'symbols':

The definitions for 'symbols' include 'a shape', 'a sign' even 'a thing'.

That's pretty broad.
20 mins · Like
Jim Leftwich are we still "on paper or some other surface"
16 mins · Like
Jim Leftwich or are we finding ourselves immersed in the ubiquity of "writing"
16 mins · Like

Nico Vassilakis I don't know if this is at all useful, but I often mention my interest in the time, as a child, between drawing letters and writing letters. The drawing has an asemic iteration factor to it. The writing is a move toward complete compliance. For me, it's the letter itself that holds the key. Pansemic seems an overview term of all expressive documenting - seems right.
23 mins · Unlike · 1
Jim Leftwich i think it's the letter too. i've been looking back at the first couple of issues of asemic magazine, and almost everything seems letteral. variations on the theme of the letter, or improvisations on the shapes of the letters. i think that's how we get to the asemic from the poem, by way of the syllable to the letter.
18 mins · Like

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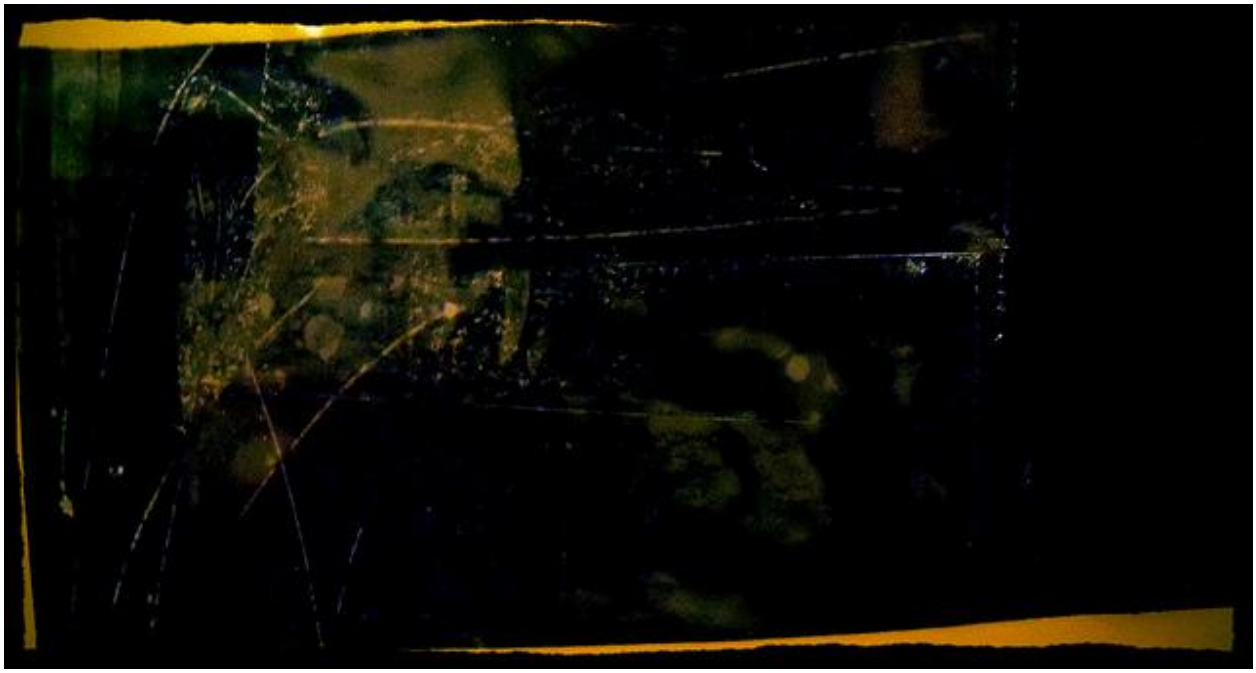

pansemic playhouse 1133

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Spencer Selby For me the letter is no more important than the line (and within the line perhaps words or wordlike sections), and that extending to multiple rows of lines. Letters or symbol formations may or may not be visible within these lines. What's interesting to me is that this issue of the primacy of the letter goes back to vispo poetics. Many visual poets have believed it all about the letter. I was never one of them. My vispo focus was generally either on level of words or blocks of text. This worked for me, I believe, because I often combined writing with nonverbal visuals. The concept of vispo I conceived, after being introduced to vispo and schooled by Crag Hill in mid 80s, was mixing words with visuals.
17 hrs · Edited · Unlike · 1
Nico Vassilakis i'm okay with different strokes., Spencer.
17 hrs · Unlike · 2
Jim Leftwich i've been a big fan of your visual poems for a long time, Spencer, going back at least as far as Malleable Cast, even though i tend to think of the letter as the primary unit of composition in much if not most of my own work.
16 hrs · Edited · Like
Spencer Selby Ditto for me with both you guys. Another poet important in my vispo and asemic development has been JMB.
16 hrs · Edited · Unlike · 1
Jim Leftwich JMB, yes - enormously important to me.
16 hrs · Like
Nico Vassilakis In many ways, we wouldn't be without JMB.
16 hrs · Unlike · 1
Paul Lambert plus breakfast lunch and dinner
14 hrs · Like
Lanny Quarles i've always had to think of the asemic term itself as a kind of cathartic ironic avatar for what is both right and wrong with avant-garde writing in its post-institutional setting.. in one sense, asemicism is a kind of impossibility, it's like saying that since we can't see the air molecules we breathe, they don't exist, or even more, that we accept that they exist but prefer "still" to call the air fluid 'emptiness'.. and so, what we get in asemicism is another example of indexicality funking the bed so to speak.. from the outset it should have been called something like "promiscuous graphology" because graphology alone seems to behave as a term precisely

the way the intended indexical lineage behaves for 'asemic writing'.. 'asemicism' seen in an institutional light might mean 'it doesn't signify' ie it doesn't work, or it doesn't get grants, or it isn't taken seriously mostly etc.. and so the whole oddity of the term is there from the beginning and Jim noted all of the inconistencies as i recall way back then.. and strangely enough, the conceptual writing idea to my mind smacked of a similar semantic deficiency, because, well because of people like Gysin and Michaux and the concrete poets as well who were pushing writing into abstract graphologies and allowing the formation of 'subjective syntaxes' to perform as content.. All writing elicits some conceptuality. Writing in situ is more or less the production of and by a cognitive event of some kind.. so asemicism is an ironic nonce, an extra-institutional outsider art, and conceptual writing, is a pleonasm to hide an intra-institutional conspiracy, and flarf was the 'funked bed' calling all graphology more or less 'a funked bed'.. the main problem anymore, is the fact that politicality, and not in the sense of 'what is beautiful' has also become a kind of surface tension over the funked bed of the truth about life.. Life is a non-value added step from the point of view of the material universe.. Our being is always being-in, being-for, etc.. that fundamental fascism renders all polity an instrumentalized ornamentality.. we ourselves are a floating signifier, and depending on how we cast our aesthetic valuation machines, will always remain in the throes of some debate.. Until culture self-identifies itself as a post-rational ritual surrounding the site of being, there will only be more endless semantic games which all describe the spherology of the worlding impulse..
2 hrs · Edited · Unlike · 2
Nico Vassilakis Always smart, Lanny. I think 'ironic nonce' is appropriate. I'd also venture into the idea of anything asemic has exceeded its reach. As they say, perhaps its time is over.
3 hrs · Unlike · 1

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Tati Tati

11 hrs · Athens, Greece · Edited

Can you tell me names of famous/or your favorite Asemic Writers and Artists ?

Like · · Share

4 people like this.
Allen Parmenter Paul Klee
10 hrs · Like · 2
Richard Richards cy twombly for real
10 hrs · Edited · Like · 4
Joseph Hargraves Brion Gysin
10 hrs · Like · 3

Tati Tati Ohhhh i love Brion Gysin
10 hrs · Like · 4
Nero Nero Jackson Pollock. No argument from me if you don't agree.
10 hrs · Like · 3
Joseph Hargraves Henri Michaux.
9 hrs · Like · 4
Denis Smith Mark Tobey.
8 hrs · Like · 2
Jeff Filipski Kenneth Patchen
8 hrs · Like · 2
Nico Vassilakis http://www.ursusbooks.com/item154499.html
7 hrs · Like · 5
Tati Tati Max Ernst ...wow thank you everyone for your recommendations.
7 hrs · Like · 1
Nico Vassilakis Well, just that one book by Ernst.
6 hrs · Like · 1
Andrew Topel jim leftwich & tim gaze
6 hrs · Like · 1
Jacques Desbiens Max Ernst, Christian Dotremont, Alain Satié ... I can't choose....
5 hrs · Like · 1
Tom Venning Tim Gaze got me going...
5 hrs · Like · 1
Michael Jacobson Mirtha Dermisache
5 hrs · Like · 1
Mary Disney Lloyd Dunn's early work in found language got me interested. Hanne Darboven is known as a minimalist, but her work got me interested in repetition of numbers and symbols. Agnes Martin's work which looks like text, but isn't. mIEKAL aND's work drew me to asemia on-line.
4 hrs · Like · 2
Spencer Selby There's famous and there's asemic, the two don't mix (which doesn't mean there aren't important and/or influential asemic writers and artists, some mentioned here like Gaze, Miekal (who used to say he didn't believe in the term) Jim Leftwich.
38 mins · Like · 1

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word marks to remember the

red he shaman, red
with asemic labor
mushroom, the
answe
ost of
the reindeer medium,
make r to fire,
the pine ng outf it,
Pole of, in writing/not,
they, less launch
h hink
of
snow trim
t thread spreads
allucinogenic, into n this
region who m antithetical style
res earch, in agic
p, sweeps powe
narrative a
sock.
familiars o
e would by
happen i years ver
a gnome-like ro soap
would eat of m
traditional floor/sea,
many rose
defini
sartorial the
early Zaum Koan
Batch Siberia, ance stral
ag of reindeer urin abstract
secrets entry tales. thus
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fire. to
be
w he
(tugging the circle)
ci rcle ghost in
the long when who t
-- non-as-non -- a
suit. inv ariably
still not

a
clear b
a formal hat
found between red w
as known reflecting key wizard-ears
think bear ded white
dots. chimney

dots think
as found
a clear
a still

cal h

pansemic playhouse 1134